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AMERICAN ART NEWS

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THE RIGHT SOURCE

That the Chamber of Commerce of the State of New York is taking an active interest in the development of the industrial arts will come as a surprise. And this will be true even to those who are familiar with the fact that for many years this institution has sedulously cultivated pictorial art as represented by the Chamber's fine collection of portraits. Under the auspices of its committee on education the Chamber has been holding a series of conferences with the jewelry, silverware, silk, lace, cotton, carpet and rug, furniture, interior decoration, lithography and wall paper industries with the hope that out of this movement there may be developed an industrial arts institute from which will come trained men and women who will add to the economic wealth of the country through the application of art to its products.

It has been a growing lament in recent years among many of our leaders of industry and those interested in the cultivation of the arts, that our country has been so backward in encouraging the study of the industrial arts through establishing schools for this purpose and also museums to specialize in this branch and aid the work of the schools. Statistics published in connection with this Chamber of Commerce movement show that previous to the world conflict Germany led with fifty-nine industrial art schools. England had thirty-seven and France thirty-two, while the United States had only two.

In so far as museums in this field are concerned, England led the world with the South Kensington Museum, which supplied travelling exhibits to 350 art schools and ninety county museums, whereas in our own country there is not even one museum devoted solely to the industrial arts.

Possibly the pioneer work done by the Art Alliance in cultivating the idea of the need for the development of the industrial arts in this country may have something to do with inspiring the Chamber of Commerce to take up this idea in so practical and helpful a manner.

THE AMERICAN ART NEWS has pointed out how the application of art to industry adds to the commercial value of industrial products without requiring the use of any extra material. Since our great associations of merchants, bankers and leaders of industry never take up any plan without carrying it to success, all friends of the cause of cultivating the industrial arts in the United States may well rejoice over what the Chamber of Commerce is doing. We can almost see an Industrial Arts Institute growing over night.

SIMPLY TOO MUCH

In spite of the fact that the Salon des Indépendants has no right to take such action, it has refused to hang two works sent to the exhibition in Paris by no less an eminent per-

sonage among the Indépendants than Francis Picabia. Through the columns of the *Matin* the artist has made known to the Parisian world, the fact that he sent to the absolutely defenceless Indépendants exhibition two pictures, a portrait of himself, made from a photograph, and a still life composed of a visiting card and an invitation to a soiree given by a famous prima donna glued to a canvas. Across this composition is written "Thank you who look at this."

Picabia declares the Indépendants Society has no right to take this action, a point on which M. Hignac, president of the organization, agrees with the artist to an extent. However, M. Hignac declares that the glueing of a visiting card to a canvas does not constitute the creation of a work of art; that it is his privilege, as president of the Indépendants, to refuse work that could be interpreted as improper. And he declared the inscription on the visiting card-invitation work came under this law of the society.

On first thought it would appear that the president of the Indépendants was becoming alarmingly academic or distressingly critical. Or a reason for his objection may have been found in M. Picabia's frank statement that he painted his self-portrait from a photograph. On longer and more profound reflection, however, the conclusion obtrudes itself that M. Hignac may be able to put his tongue in his cheek quite as well as M. Picabia; and that he politely refuses to allow even the Salon des Indépendants to be used as a medium for advertising a famous prima donna.

Obituary

CHARLES HENRY MILLER

Charles Henry Miller, N.A., died in his sleep Sunday morning, Jan. 23, after some weeks of failing health, at his home, Queen Lawn Park, Queens, Long Island. Before his last illness he had almost completed a picture which will be shown at the spring exhibition of the National Academy of Design.

Mr. Miller was born in New York City, March 20, 1842. He studied medicine but abandoned its practice, soon after receiving his degree, to take up art. He studied at the National Academy of Design and in Munich at the Bavarian Royal Academy and with Adolph Lieber. Landscape paintings and etchings were his chief works. He became an Associate Academician in 1873 and an Academician in 1875. He won a gold medal at the Centennial Exposition in Philadelphia, and was awarded gold medals at Boston and New Orleans exhibitions.

Mr. Miller's work includes "The Bouquet of Oaks," in the Metropolitan Museum; "Sunset at East Hampton, L. I.," Brooklyn Museum; a landscape in the Rhode Island School of Design, Providence, and pictures in the Republican Club and Democratic Club, New York.

FRANCIS EDWIN ELWELL

Francis Edwin Elwell, sculptor, whose home was in Weehawken, N. J., dropped dead while waiting for a street car in Darien, Conn., on the afternoon of Jan. 23. He was 63 years old and a native of Concord, N. H., where he was adopted by Louisa M. Alcott, the author, and with whom he first studied sculpture.

The honorary title of colonel was bestowed upon him about seven years ago, in recognition of his work in creating the statue-called "The Flag," which was erected as a monument to the Seventh Rhode Island Infantry at Vicksburg, Miss. He was one of the first American sculptors to erect a statue in Europe, and was decorated by the King of Belgium. He was curator of the department of statuary, Metropolitan Museum, from 1903 to 1905. He is represented in the Metropolitan, in the galleries of the Pennsylvania Academy, and in various other museums.

AUSTIN W. LORD

Austin Willard Lord, architect and painter and a member of the firm of Lord & Hewlett, New York City, died in the artists' colony at Silvermine, Conn., on January 19. Mr. Lord was born in Rolling Stone, Minn., June 27, 1860. After studying in an architect's office in Minneapolis and at the Massachusetts Institute of Technology, he won the Rotch Scholarship in 1888 with a two years' stay in Europe. He was director of the American School at Rome, 1894-1896; architect to the Isthmian Canal Commission, 1912; professor of architecture and director of the School of Architecture, Columbia University, 1912-1915.

Since 1918 Mr. Lord had devoted himself to painting, and his canvases have been shown by the National Academy of Design.

CLAUDE SHEPPERSON

Claude Shepperson, A. R. A., is dead in London. He was born in Kent in 1867, and after beginning the study of law abandoned it for art, attending the Paris and London schools. He won his place in the British art world through his brilliant landscapes in water color and also as an illustrator in black-and-white. He was an associate of the Royal Academy and also of the Royal Society of Painters in Water Colors.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from Page 1)

the Fishing Party," and has never been shown in New York before, although it was once included in one of the Carnegie exhibitions in Pittsburgh. There is an air of graceful gallantry about Weir's treatment of his subject that reflects his own nature as well as the milieu in which his women in the picture moved.

Robert Henri's contribution is a glowing bit of color called "Agnes in Red," the head of an adorable little girl that is superbly "placed" in the canvas. Frank W. Benson's "The Watcher," is one of his familiar outdoor figure studies of a young girl, this particular one having a solidity that is sometimes felt to be missing in his subjects.

Arthur B. Davies' canvas is "Hunter of the Starlands," an Indian in a red cap of curious shape and a breech-cloth, standing with his dogs on a mountain plateau overlooking a star-lit valley.

Emil Carlsen has one of his still lifes; Friesseke and Miller, their ingratiating figure subjects; Childe Hassam invades Ernest Lawson's preserves with his "May Fort George," and there are landscapes by Bruce Crane, C. H. Davis, Ben Foster, W. L. Metcalf, E. W. Redfield, W. Elmer Schofield, Gardner Symons and Dwight W. Tryon.

Degas' Sculptures at Grolier Club

By showing for the first time in the United States the sculptures of Degas, the Grolier Club contributes to the local art season a filip that will be enjoyed alike by the most conservative and the most modern. The seventy-two bronzes in the exhibition, which opens to the public today and continues until Feb. 28, is the first of twenty sets cast from Degas' originals in wax, found in his studio after his death. They have been exhibited only once before, in Paris in May and June of last year.

There are thirty-seven studies of movements of the dance, sixteen of horses, fourteen of women, and five portraits and studies of heads. They can be summed up in the brief phrase "Degas in the round." For everything we know of his work in painting and drawing finds its reflections here, carried to only such completion as can be obtained by presenting the human figure or that of an animal in terms of sculpture. This quality is felt in the "Study in the Nude of a Dancer," that occupies a glass case by itself; in the "Cheval au galop," and in the figure in "Le Tub," prone in the circular flat-bottomed bathtub holding her left foot in her right hand.

There is a stimulating feeling in these bronzes, a lift of the spirit that comes from the beauty of his technique and the profound knowledge of the human and animal figures he put into his work. His inevitable humor, that is touched by the satirical viewpoint he held toward men and women in their social relation, inevitably enters into many of the studies.

Derain's Pictures at Brummer's

André Derain, one of the most talented of the modern Frenchmen, is represented in a comprehensive exhibition at the Brummer Galleries, 43 East 57th Street. Influenced from the first by the art of Cézanne, his development has recorded increasing experiment in form and color. His free delineation of line and mass rests on a foundation of able draughtsmanship. Though never a Cubist himself, to him is attributed, by Guillaume Apollinaire, the inception of the idea which that school later developed.

A landscape of strong composition is "L'Arbre dans l'île Fleurie," with the dark branches of a large tree screening a background of water, island and deep blue sky. Some of his Italian landscapes are not so colorful. "Environs de Castelgandolfo" is in pale greens with a suggestion of lacy delicacy in the foliage. "La Route d'Albano" is one of the most interesting because of its masterful drawing of the swing of a road in narrowing perspective. The trees that shade it display particular feeling for the harmony of form and color.

A still life, "La Table," is distinguished by an almost classic spirit in its severe simplicity of drawing.

Renée Prahar's Imaginative Sculpture

Sculpture by Renée Prahar, at the Kingore Galleries until Feb. 11, is a remarkable evidence of what an original and purely modern imagination can accomplish with a medium of exacting restrictions. The materials she uses contribute much to the unique charm of her fanciful creations. Red marbles, black basalt, pewter and silver have the interest of the unusual.

"The Spirit of . . . ?" posed by Mme. Nazimova, is typical of the artist's ability to give expression to a living intensity of spirit. Its broad, vigorous technique is in contrast with the refined modeling in "Reverence," an incised carving in low relief. A portrait of the artist's mother is also characterized by extreme refinement of line and contour.

But the most characteristic expression of Miss Prahar's art is in her series of rooms which are being shown for the first time. An entrance hall is dominated by cerise with notes of purple and blue. All of the fittings, lights, andirons and decorations, are in the form of fancifully carved monkeys. The breakfast room has its decoration in bird motifs. The walls of the music room are hung with twelve

bas-reliefs inspired by Debussy's music and Mallarmé's text for "L'Après-midi d'un Faune," as interpreted by the Russian ballet.

Mann's Delightful Portraits

Harrington Mann is well known to New York as a painter of distinguished persons. An admirable collection of his portraits of notables from both sides of the Atlantic is shown at Scott & Fowles until Feb. 4. That of Viscount Birkenhead, Lord High Chancellor of England, emphasizes strength of character in the firm mouth and is arresting for its rather inscrutable expression. Delicacy of line and firm modeling give much charm to the portrayal of Mrs. F. Skiddy von Stade.

Mr. Mann achieves particular success with children, evident in his delightful presentation of Miss Denise DuPont, aged no more than three, whose white dress has a colorful setting in a flowered sofa with rose cushions. The charm of the picture is in the mischievous animation of the eyes, in which the artist has caught the fleeting expression of a second. The portrait of young Kevin McCormick, son of John McCormick, has only recently been completed, and is one of the most interesting shown. The deep rose, which is the dominating note in his costume, emphasizes the fair skin and dark hair.

Color Engravings at Wildenstein's

Color engravings shown at the Wildenstein Galleries date from the XVIII century and include examples by French and English masters. "The Cottagers," engraved by Bartolozzi after the painting by Reynolds, is soft in color and the landscape background is distinguished by characteristic detail. The accent on narrative interest, such as in the companion prints, "A Visit to the Grandfather" and "A Visit to the Grandmother," is another typical note.

Among the English engravers, the hunt was a favorite subject, while with the French the choice generally falls on a theme having sentimental interest, as "L'Amant Surpris," engraved by Descourts, and "Le Berger Couronné" by Janinet, portraying a young shepherd, whose courtier-like appearance belies his calling, receiving a wreath from a lady whose costume also suggests the court rather than the fields. "La Pensive" and "Jeune Dessinateur" are printed in colors, *aux trois crayons*, and were engraved by Demarteau after Boucher.

The two prints, "Children at Play," by Ward, have the delicacy of line and charming color which strike the keynote of the engravings of the period.

Four Painters at Milch's

Bruce Crane, Elliott Daingerfield, Granville Smith and F. Ballard Williams are represented in an exhibition at the Milch Galleries, lasting until Feb. 11. "The Hill Road" by Bruce Crane is dominated by russet and gold tones in the foliage of the scattered trees that dot the hillside. In contrast are his two winter landscapes in hazy blue and silvery gray, both rich in the subtle suggestion of distance.

Granville Smith fills his "Summer Sea" and "Clearing Mists" with warmth and sunlight, not hard and clear, but soft and vibrating. The former portrays the beach of a seaside resort, dotted with color, while the latter depicts boats at a pier with their sails faintly outlined through a fog which is permeated by a faint glow of sunshine.

"Afterglow," by Elliott Daingerfield, is inspired by the fading of a vivid sunset whose light still flames through the dusk. Extremely characteristic is his treatment of dense green foliage and firmly outlined tree trunks in "The Turn of the Road."

F. Ballard Williams contributes three canvases reminiscent of Watteau and Monticelli in subject, and color, and a head, "Ariadne," remarkable for its beautiful modeling.

Sunrise Scenes by Hawkins

A group of paintings by John W. Hawkins, all having sunrise for their subject, form a part of a collection of paintings in the Majestic Art Gallery at the Hotel Majestic. Many of them were painted recently at Gloucester and show the rising of the sun over the sea. In "Ships in a Fog—Sunrise" the tops of the sails are visible through the thinning mists.

"The Song of the Sea" depicts the crash of a huge breaker under a sky faintly tinged with gold. An intensely clear horizon with clouds streaked above, and a broad sweep of the sea form the subject of "A Heavy Southeaster." "A Winter Sunrise" is a landscape in which a group of trees are faintly outlined against the warm color of the sky.

Gillot Paintings at Knoedler's

The sixteen pictures by E. Louis Gillot on view in the upper gallery at Knoedler's until Feb. 24 are not only French in themes but Gallic in method, abounding in the charm of the landscape and figure traditions of French art of the day before yesterday. There is a brilliant study of the interior of Notre Dame on the occasion of the celebration of the Napoleon I centenary; views of docks in peace and war time; a striking World War composition, "In the Vosges," showing a ruined village in winter with soldiers making their way through it; and another wintry scene of three poilus warming themselves around a fire in the open.

A characteristic French longshore scene is his presentment of a harbor light at the end of a jetty with the traditional wind-blown figures on it and great waves bursting over the structure. The "Vauban Dock, Toulon Arr-

(Continued on page 10)